

The Musical World.

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VOL. 56.—No. 14.

SATURDAY, APRIL 6, 1878.

PRICE 4d. Unstamped.
6d. Stamped.

ROYAL ITALIAN OPERA, COVENT GARDEN.

Mlle ZARE THALBERG.

THIS DAY (SATURDAY), April 6, will be performed AUBER'S comic Opera, "FRA DIAVOLO." Zerlina, Mlle Zare Thalberg (her first appearance this season); Lady Koburg, Mlle Ghiozzi; Lord Koburg, Signor Ciampi; Lorenzo, Signor Sabater; Beppo, Signor Caracolo; Giacomo, Signor Cuspidi; Matteo, Signor Raguer; and Fra Diavolo, M. Capoul. Conductor—Signor BENVIGNANI. The Saltarella will be danced by Mlle Girod and the Corps de Ballet.

MONDAY next, April 8, Gounod's Opera, "FAUST E MARGHERITA." Doors open at Eight o'clock; the Opera commences at Half-past.

The Box Office, under the Portico of the Theatre, is open from Ten till Five.

LONDON BALLAD CONCERT—WEDNESDAY NEXT.

THE LAST BALLAD CONCERT, ST JAMES'S HALL,

ON WEDNESDAY next. (Director—Mr JOHN BOOSKY.) The programme will include the following popular Songs:—"Dresden China," "The old love is the new," and "By the margin of fair Zurich's waters" (Mme Sherrington); two Welsh Songs, "The Missing Boat" and "The Bells of Aberdovey," and "The way thro' the wood" (Miss Mary Davies); "The Lost Chord" and "John O'Grady" (Mme Antoinette Sterling); "Sleep, my love, sleep" and "The Children's Kingdom" (Miss Orridge); "The Death of Nelson" and "Once Again" (Mr Sims Reeves); "Sweethearts," "Phyllis is my only joy," and "The Blue Alsatian Mountains" (Mr Edward Lloyd); "The Arethusa," "The Vicar of Bray," and "The Leather Bottel" (Mr Santley); "Jack and I" and "Nancy Lee" (Mr Maybrick). Mme Arabella Goddard will perform Thalberg's Fantasias on *Lacrezia Borgia* and "Home, sweet home." The London Vocal Union, under the direction of Mr Fred Walker. Conductor—Mr SIDNEY NAYLOR. Stalls, 7s. 6d.; Balcony, 3s.; Area, 4s. and 2s. Admission, 1s. Tickets of Austin, St James's Hall; the usual agents; and of BOOSKY & Co., 295, Regent Street.

MM. LUDWIG and DAUBERT'S CHAMBER
CONCERTS, at the ROYAL ACADEMY CONCERT-ROOM. Remaining dates of the present Series: THURSDAYS, April 11, and May 9, at Half-past Eight o'clock.

MM. LUDWIG and DAUBERT'S CHAMBER
CONCERTS. Programme for THURSDAY next, April 11: Quartet in G minor, Op. 25, for pianoforte and strings (Brahms); Songs, "Sonntage" (Brahms) and "My Sweetheart" (Franz); Sonata, in A, for violoncello (Bocherini); Song, "Dawn, gentle flower" (Bennett); Quartet, in B flat major, Op. 131, for strings (Beethoven). Executants—MM. Ludwig, Van Praag, Zerlini, Daubert, and Mr W. Coenen. Vocalists—Miss Mary Davies. Tickets—Subscription for the two remaining Concerts, 2s.; Single Stalls, 5s.; Balcony, 3s. Admission, One Shilling. To be obtained at Chappell & Co., 50, New Bond Street; Herr Ludwig, 16, Fulham Place, Maida Vale; and of Herr DAUBERT, 14, Devonshire Street, Portland Place.

MISS LILLIE ALBRECHT has the honour to announce that her ANNUAL GRAND MATINEE MUSICALE will take place (by the kind permission of GEORGE EYRE, Esq.), at 59, LOWNDSE SQUARE, BELGRAVIA, on SATURDAY, April 13, at Three o'clock. Vocalists—Mesdames Liebhart, Holcroft, and Marie Belval; Signori Urlo, Monari-Rocca, Montelli, and De Lara. Violin—Mme Varley-Liebt; Violoncello—Herr Schubert; Pianoforte—Miss Lillie Albrecht. Golttermann's First Grand Duo, for piano and violoncello, will be performed on this occasion; the Andante con moto, in B flat, and the Allegro ma non troppo, in D minor, by Miss Lillie Albrecht and Herr Schubert. The piano solo will consist of Prelude and Fugue, in F minor, Op. 35 (Mendelssohn); Ballade in A flat, Op. 47 (Chopin); "La Ruche" (George Pfeiffer); and, by desire, Study in Sixths (Chopin); "Lily Dale," Air Varié (Sigmund Thalberg); and Finale, by special desire, "Le Réveil du Rossignol" (Lillie Albrecht). Conductor—Mr CHARLES E. STEPHENS. Tickets, 10s. 6d. each; Family tickets (to admit Three), One Guinea: to be had only of Miss LILLIE ALBRECHT, 30, Oakley Square, N.W.

HERR JOSEPH LIDEL.

THE Friends of this well-known and much esteemed Violoncellist will regret to learn that he is now lying upon a bed of sickness, and in urgent need of pecuniary assistance. An unblemished career of more than fifty years in his adopted country should not be allowed to close in poverty, which in his case has been unavoidable, and brought about neither by indolence nor imprudence. Subscriptions received by:—

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CRYSTAL PALACE.—SATURDAY CONCERT. THIS

DAY, APRIL 6th, at Three o'clock. The programme will include: *Elegiac Overture* (Joachim); Scena for "Maria," from Schiller's *Demetrius*, for Contralto and Orchestra (Joachim), first time in England; Hungarian Concerto, for Violin and Orchestra (Joachim); Andante, for Violin and Orchestra (Violini) Symphony in C minor (Beethoven); with Songs and Airs by Gluck, Brahms, and Mendelssohn. Vocalist—Mme Joachim (her first appearance in England since 1871). Solo Violin—Herr Joachim. Conductor—MR AUGUST MANNS. Numbered Stall for Single Concert, in Area or Gallery, 2s. 6d.; Unnumbered Seats, in Area or Gallery, 1s. (all exclusive of admission to the Palace). Admission to Concert-room for non-Stallholders, 6d.

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The next STUDENTS' ORCHESTRAL CONCERT, open to Subscribers, Members, and Associates, will take place at ST JAMES'S HALL, on SATURDAY Evening, the 13th inst., at Eight o'clock.

There will be a complete Band and Chorus, formed by the Professors and the late and present Students, and the Choir of the Royal Academy of Music. Conductor—MR WALTER MACFARREN.

The programme will include: The 95th Psalm, for Solo Voices; Chorus, and Orchestra, and Selections from *Elijah* (Mendelssohn); a new Concerto (MS.) Pianoforte, by Mr A. Jackson; and new Compositions by the following Students: Miss Maud White, Messrs F. W. W. Bamfylde, H. J. Cockram, Foster, and Myles.

Admission, One Shilling. Tickets, 2s. 6d. and 5s., to be obtained at the Institution and at St James's Hall.

By order, JOHN GILL, Secretary.

Royal Academy of Music, Tenterden Street, Hanover Square.

MISS RICHARDS' EVENING CONCERT, ST. JAMES'S

HALL, TUESDAY, April 9, at 8. Programme: Trio in E flat, Op. 70, No. 2 (Beethoven); Song, "True Love" (Coenen); Fantasia in E minor, Op. 49, for piano (Chopin); Songs, "Liebestreu" (Brahms), "O give one tender token," and Rhenish popular song by Mendelssohn; Solo Violoncello, "Abendlied" (Schumann), and Gavotte (by Rameau); Duets by Rubinstein and Brahms; and the Quintet in E flat by Schumann. Executants—MM. Ludwig, F. Amor, J. B. Zerlini, H. Daubert, and Miss Richarlis. Vocalists—Miss Helen Armin and Mr Barton McGuckin. Conductors—MM. Wilhelm Ganz and J. B. Zerlini. Stalls, 7s. 6d.; balcony, 3s.; Admission, 1s.; at Chappell & Co.'s, New Bond Street; Austin's Ticket Office, St. James's Hall; and of Miss Richards, 12, Ryder Street, St. James's.

Mlle ANNA MEHLIG will give a PIANOFORTE

RECITAL, assisted by Señor SARASATE (Violin), at ST JAMES'S HALL, on THURSDAY Afternoon next, April 11, to commence at Three o'clock. Stalls, 7s. 6d.; Balcony, 3s. Admission, One Shilling. Tickets to be obtained at the usual Agents; and at Austin's Ticket Office, St. James's Hall.

ERNEST DURHAM'S EVENING CONCERT at STEINWAY

HALL, WEDNESDAY next, at Eight. Vocalists—Miss Anna Williams, Miss Annie Butterworth, and Mr Charles Nalder. Violin—Herr Hermann Franke; Violoncello—Mr Walter Pettit; Pianoforte—Mr Ernest Durham, Mr Henry Durham, Miss Florence Westhorp, and Sir Julius Benedict. Stalls, 7s. 6d.; Balcony, 3s.; Admission, 1s. Tickets at Steinway Hall, Lower Seymour Street, Portman Square; Chappell's, 50, New Bond Street; Stanley Lucas, Weber & Co., 84, New Bond Street; Mitchell's, Bubb's, Lacon & Olliver's, and Olivier's, in Old Bond Street; Keith, Prowse & Co., 43, Cheapside; Hays, 4, Royal Exchange Buildings.

ERNEST DURHAM'S THIRD PIANOFORTE RECITAL,

at STEINWAY HALL, WEDNESDAY Afternoon, April 17th, at Three. Tickets—7s. 6d., 3s., and 1s., as above.

Benedict's ANDANTE and Chopin's MAZURKA.

SIR JULIUS BENEDICT, MISS FLORENCE WESTHORN, MR ERNEST DURHAM, and Mr HENRY DURHAM will play Sir Julius Benedict's ANDANTE, and CHOPIN'S POSTHUMOUS MAZURKA, arranged for Four Performers on two Pianofortes by Sir Julius Benedict, at Mr Ernest Durham's Evening Concert, Steinway Hall, April 10.

"RICORDI."

MR ISIDORE DE LARA will sing his admired Romanza, "RICORDI" ("MEMORIES"), at Miss Lillie Albrecht's Concert, April 13.

SCHUBERT SOCIETY, BEETHOVEN ROOMS, 27, HARLEY STREET, W. President—Sir JULIUS BENEDICT. Founder and Director—Herr SCHUBERT. Twelfth Season, 1878. The next CONCERT will take place on Wednesday, April 10. The *Soirées* and Concerts of the Society afford an excellent opportunity to young rising artists to make their *début* in public. Full prospectus may be had on application to

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THE MUSICAL ARTISTS' SOCIETY.

President—His Grace the Duke of BEAUFORT, K.G.

The next TRIAL of NEW COMPOSITIONS will take place at the ROYAL ACADEMY OF MUSIC, on SATURDAY Evening, April 6, to commence at Eight. 84, New Bond Street, W. ARTHUR O'LEARY, Hon. Sec.

ASCHER'S "ALICE."

MISS LILY NEWMAN will play ASCHER's popular Romance, "ALICE" (Transcription of his famous Song, "Alice, where art thou?"), at Langham Hall, on Tuesday next, April 9.

"BENEATH THE OAK"

MDME MARIE BELVAL will sing GUGLIELMO's admired Song, "BENEATH THE OAK," at Miss Lillie Albrecht's Concert, April 13.

NEW SONG.

MISS HELEN D'ALTON will sing IGNACE GIBSON's new Song, "THE MISSING SHIP," at Stockport, this day (Saturday), April 6.

"MY SWEETHEART WHEN A BOY."

MR WILFORD MORGAN will sing his popular Ballad, "MY SWEETHEART WHEN A BOY," on Saturday, April 27, at the Philharmonic Hall, Liverpool.

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THE PIANIST'S LIBRARY (BIBLIOTECA DEL PIANISTA).

From the *Illustrated London News*, Saturday, 16th Feb. 1878.—"Under this general title the eminent publishing firm of Ricordi, of Milan, Rome, Naples, Florence, and London, is issuing a series of classical works, at prices which are surprisingly low, even in these days of cheapness. The earliest four numbers of the series comprise a selection of the compositions of Bach; and, more recently, the first of six numbers has been issued, all of which are to consist of works by Muzi-Clementi, the father of the modern art of pianoforte playing. This great man was Italian by birth, and the publication now referred to is an appropriate tribute rendered by the greatest music-publishing firm of that country. The first number contains the easier pieces—sonatinas, preludes, exercises, and waltzes; and these are to be followed by a selection from the 'Gradus ad Parnassum,' and the most important of the sonatas. The work is well engraved and printed (in quarto form), and ninety-six pages are given for eighteen pence."

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CULTIVATION OF THE VOICE.—MR T. THORPE

PEDE, late Professor of Singing at the Royal Academy of Music, and for several years Assistant Professor with, and successor by certificate to, the celebrated Maestro Crivelli, receives a limited number of Pupils for Italian and English Singing for the stage, concert-room, or oratorio. Amongst his many late and present pupils are Mesdames Alice Barth, Wensley, Ernst, Berresford, Enriquez, and Cave-Ashton. Messrs J. W. Turner and Dudley Thomas, &c., also derived much benefit from Mr THORPE PEDE's instructions during their engagement with him.

Belgrave House, 51, Haverstock Hill.

The Theatre:

A WEEKLY NEWSPAPER AND REVIEW.

The Number for April 3 contains:—

In London.	In the Provinces.
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SINGING: An Essay. By FREDERIC PENNA. "It ought to be very useful."—*Right Hon. W. E. Gladstone.*
TINSLEY BROTHERS, 8, Catherine Street, Strand, W.C.

REYLOFF'S LATEST COMPOSITIONS.—Gavotte in F; Sultan de Zanzibar March; Bourrée; Sarabande et Tarantelle; and Minuette in B flat, are published at

LYON & HALL'S WARWICK MANSION, BRIGHTON.
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ROYAL ITALIAN OPERA.

Mr Gye began the opera season on Tuesday night with Verdi's *Un Ballo in Maschera*, a work which, not quite appreciated when first produced, has for a long time been a favourite with the English, as it is, and deservedly so, with every other public. Originally composed for the San Carlo at Naples in 1859, political circumstances stood in the way of its representation; and although the scene was changed from Stockholm to Boston, United States, and a certain Governor assassinated instead of a King, there were so many difficulties to contend with that Verdi left Naples for Rome, and brought out his opera at the Teatro Apollo. Our musical readers need hardly be informed that the libretto of *Un Ballo in Maschera* is identical with that of Auber's *Gustave III.*, its senior by a good many years, and that the book provided by Scribe for the richly-endowed French musician was freely used by Verdi's collaborateur. There is nothing in this to be sorry for, inasmuch as it shows how two composers who had little or nothing in common except their genius could find excellent music for one and the same subject. To institute comparisons between *Gustave* and the *Ballo* would be invidious, and answer no purpose; enough that Auber used a bigger canvas than Verdi, and that each has filled his canvas richly. *Un Ballo in Maschera* was first heard in London during a brief season at the Lyceum Theatre, with Tietjens, Lemaire, Delle Sedie, Giuglini, and the Gassiers in the cast; and shortly afterwards (1861) at Covent-Garden, the leading characters being assigned to Mesdames Penco, Miolan-Carvalho, and Nantier Didier, MM. Mario, Tagliafico, Zelger, and Graziani. So that Signor Graziani, who played Renato for the first time at the Royal Italian Opera in the seventh year of his engagement with Mr Gye, was also the Renato of Tuesday evening. Hearing him sing the music as he did on that occasion, it seemed hardly possible to believe that he had been with us so long—that three-and-twenty years, in short, had elapsed since he made his *début* before a London audience as Don Carlos, in Verdi's *Ernani*. Nevertheless, his voice, thanks to its judicious training and legitimate method of delivery, exercises its old charm, more especially in the impassioned air (Act 3), "Sei tu," in the expressive sequel to which, "O dolcezze perdute," accompanied to perfection (by Mr Radoliff) in the flute *obbligato* part, he created a sensible impression, and was compelled to repeat the movement. The part of Riccardo (the Duke—in this version, Governor of Naples, instead of Boston, United States) was undertaken by Signor Gayarre, the Spanish tenor, about whom there was so much talk last season. That this gentleman has a voice of sterling quality, which only requires a little more reticence occasionally on the part of the owner to double its effectiveness, has been stated more than once. Signor Gayarre sang the *barcarolle* (Act 2), in the scene of the dwelling of the sorceress, Ulrica, with remarkable spirit, and distinguished himself highly in the admirable concerted piece (one of Verdi's most ingeniously constructed), "E scherzo od è follia," which was encoired and repeated. It should be remarked here, however, that these words are supposed to be addressed by the Duke, not to the audience, but to the people about him—as Mario, a model for all acting singers, was wont to interpret the situation. In other parts of the opera Signor Gayarre was all that could be wished, more particularly in the duet with Amelia, and the finely dramatic trio which is its sequel, when the unsuspecting Renato, afterwards, in the very characteristic *finale*, exposed to the jeers of his would-be accomplices, comes to warn the Duke and his unknown mistress of the perils that await them. Madame Saar, the Amelia of the evening, although her voice is hardly what it must have been not so many years ago, sang with genuine earnestness. This German lady possesses marked dramatic ability, which she exhibited throughout the opera, and nowhere more convincingly than in the scene where Renato and his confederates draw lots for the honour of being the assassin of their common enemy. Madame Smeroschi, as Oscar, was as buoyant as could be desired, giving point and meaning to each of the pretty airs that Verdi has put into the mouth of the lively page, and obtaining well-merited encores for both. Madame Ghiotti, though she cannot boast the rich contralto of Madame Scalchi, sang the music of Ulrica correctly, and acted the part with intelligence. The subordinate characters were adequately supported by Signors Scolaro and Capponi (conspirators), Raguer, &c. About the ballet in the last act (Madame Girod principal) and the *mise-en-scène* generally, it would be superfluous to say more than that they were what they have always been at the Royal Italian Opera. Signor Vianesi conducted in the orchestra; Mr. Carrodus occupied his post as leading violin; and the general performance offered little to criticise. The opera was preceded by the National Anthem, for chorus and band.

Mr Gye's programme for the season has been made pretty well known through the medium of advertisements. Some special points, however, may be dwelt upon. Four operas are named, "two, at least, of which" are unhesitatingly promised to subscribers. Among

the list figures *Le Pré aux Clercs* (Paris, 1832), the "swan's song" of Herold, composer of *Zampa*; but this, from the overture to the end, since the time when it was produced through an English adaptation, under the direction of the late Alfred Bunn, has, in one shape or another, enjoyed opportunities of appreciation among us. It is unnecessary, therefore, to say more about it. Another new opera, from the pen of M. Flotow, whose *Martha* is still so popular, will attract closer attention. *L'Enchantresse*—such is its French title—is to be produced in a few days, at the Théâtre-Italien (Théâtre-Ventadour) in Paris, with Madame Albani in the leading character. The Italian version announced by Mr Gye bears the name of *Alma, l'Incantatrice*, and here, as in Paris, the part of the heroine is allotted to the same favoured songstress—a good augury of success, presuming that the work, as rumour states, exhibits M. Flotow in his happiest mood. Another *Martha* would be a real boon in this somewhat sterile period of operatic productivity, nor is it likely that the musician to whom we are indebted for *Martha* would willingly be handed down to posterity as the author of only one lyric drama which earned unanimous good opinion. *Carmen*, by the late M. Georges Bizet, may be looked forward to with perhaps even greater interest. An opera called *Le Pêcheur des Perles*, first represented at the old Théâtre-Lyrique in the autumn of 1863, to the general satisfaction of Parisian amateurs and critics, at once brought this young composer into notice, and laid the foundation of his future fame, since when his progress, sure though gradual, has fully justified expectation. M. Bizet's talent was by no means limited to the manufacture of operas; purely orchestral music soon began to occupy his thoughts; and in this department of art he also gave more than ordinary promise, achieving, indeed, a distinction cheerfully recognized by his contemporaries. His last effort, however, by general consent, was pronounced his most successful. It was not only greeted with the utmost favour in Paris, but elsewhere in France, as also in Belgium and Germany. The deeper regret was consequently felt that one who had begun so well should be taken from his artistic labours so soon and unexpectedly. About the distribution of the *dramatis personæ* in *Carmen*, the Covent Garden managerial prospectus simply informs us that the character of the heroine will be sustained by Madame Adeline Patti; but this is also of good augury, and should the accomplished *prima donna* be adequately supported, about which there can be little doubt, *Carmen* will have the best chances of success. Last, not least, to be singled out as calculated to excite hopes of something new and genial, is M. Victor Massé's *Paul et Virginie*, which, as *Paulo e Virginia*, ends the catalogue of advertised novelties. M. Massé is little known here; but highly rated among his countrymen, as composer of some dozen or more operas, his lively muse finding numerous appreciators. Notwithstanding the fact, however, that he has frequently brought out works to please the public of the Boulevards, his most recent composition, introduced by M. Vinentini at the newly extemporized Théâtre-Lyrique, pleased more perhaps than any of its predecessors. The homely interest of the story, so familiar to Frenchmen, had, doubtless, much to do with this; but it is admitted without dissent that M. Massé has treated the subject in a congenial spirit. In the Italian version, prepared for Mr Gye, we are to hear the original Paul—M. Capoul, who continues to be the most admired tenor on the French lyric stage; while the part of Virginie is destined for Madame Albani.

AT A CLASSICAL CONCERT.*

I shall always wonder whether—
As we sat there side by side,
As we floated on the tide
Of Schumann's music together—
Whether the melodies heard
Were then preferred
To your soft voice and sigh
(Love-love was I,
Have you forgot?)
Or not.
Whether I could so far smother
Eagerness you did not guess,
And enjoy with cheerfulness
The one music for the other,
Or did tyrannical Love,
Hovering above,
Let me no pleasure know
But yourself, so
That I forgot:
Or what?

Ah! this moment in my fancies
How I wish you at my side!
Hearing now the swelling tide
Sparkling to the sun's bright glances,
Now small waves lapping the sand;
Or else, by land,
The great trees rustling, while
Down steep defile
Winds and streams roar
And pour.
These the scenes to which musicians
Gently lead us by the hand,
Seeming to possess the wand
Of the ancient grey magicians.
Oh my sweet, come back again!
Shall I in vain
Sing my sad song, my own?
Is all hope gone?
Sever'd our lot?
Or not?

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PERCY REEVE.

RICHARD WAGNER'S *PARSIFAL*.*

The pen of the Bayreuth master had not finished committing to paper the score of the last part of the powerful *Nibelungen Tetralogy* before, with youthful indefatigableness, he was busy with the poetical and musical composition of a new subject—*Parsifal*, the poem of which has been published first—also taken from the storehouse of German sagas. Verily Richard Wagner is a man to be envied, and a favourite of the gods! Able to look back upon a long life, rich in fame and deeds, he continues in his old age to produce works showing no trace of the period of life which he has reached. Since he wrote his first genuinely national opera-poems and, by their medium, introduced into our own life the phantom-like shapes of nearly forgotten myths, supplying them with flesh and blood, and breathing into them spirit of his spirit—since then the German sagas have become more generally known and matter of greater interest. Wagner's assertion that their motives are nearly inexhaustible has again been proved by him, for the sagas of the Graal and of the Swan, which furnished him with *Lohengrin*, a subject he adorned with such noble treatment and so fine a style, is the source of *Parsifal* likewise. From a chronological point of view, *Parsifal* may in some sort be considered a prelude to *Lohengrin*, since, as far as time goes, it precedes the latter, seeing that in the last scene of the third act of that work the hero sings:—

"Nun hört wie ich verbotner Frage lohne!
Vom Graal ward ich zu euch daher gesandt:
Mein Vater Parzival trägt seine Krone,
Sein Ritter ich—bin Lohengrin genannt."†

It was during a period not to be fixed by figures, and on the misty boundary line of which the elements of declining Paganism and those of Christianity blooming into life were indefinitely mixed up with each other, that the Graal saga also originated. This saga was subsequently remodelled and expanded by various poets, especially Chrétien de Troyes (1160) and Wolfram von Eschenbach (1205), who looked at the different sagas and stories (such as the Round Table, Merlin, &c.) from a higher point of view, and imparted to the myth unity and consistency. In his drama Wagner has mostly followed Wolfram von Eschenbach's *Parzival*, though borrowing a few motives from earlier versions, and taking upon himself to introduce many alterations, which demonstrate afresh his eminently dramatic feeling. It would detain us too long were we here to enumerate all these variations;‡ we shall, therefore, content ourselves with presenting a short outline of *Parsifal* as given us by Wagner, at the same time citing between parentheses and in their proper places sundry deviations more than usually striking.

In the first place, however, we must give prominence to the fact that, by laying especial stress on the purely human element and omitting everything exclusively symbolical (seductive as is the latter factor in a dramatic version of the Graal myth), Wagner has rendered his poem highly interesting and attractive—in the noblest acceptance of the terms—though we cannot deny that a great many things might have been more clearly expressed, and more general intelligibility obtained, had not the Master always proceeded on the assumption that his hearers or readers must be as well versed in all the labyrinth of German mythology as himself.

The scene of the action may be supposed to lie either in Britain or in Spain, but Wagner has decided for the latter. The first and the third act play on the domain and in the stronghold of Monsalvat, belonging to the Knights of the Graal; the second, in Klingsor's enchanted castle. On the curtain's rising for the first time, we behold a forest, "shady and earnest, but not gloomy;" the time is dawn; and Gurnemanz, a Knight of the Graal (grizzled but sturdy), and two Squires are stretched asleep under a tree. From the left, as though from the castle of the Graal, the trombones are heard solemnly giving the morning signal to awake. Anything more inspiringly suggestive, or more inviting musical composition,

cannot be imagined; a mere perusal of the beginning throws the reader into a more than usually religious frame of mind, and carries him away from his ordinary sphere; what will be its effect when it is represented materially, and supported by Wagner's mighty music!

On awaking, Gurnemanz rouses his two Squires, commanding them to see after the bath, and tarry there for the sick King. From the castle come two Knights, who give a bad account of the monarch's state of health:

"Ihm kehrten schreuder nur
Die Schmerzen bald zurück:
Schlaflos von starkem Bresten
Befahl er eifrig uns das Bad."§

The attention of the Knights and Squires is now attracted by a wild horsewoman, who rushes hastily, or almost staggers, in; it is Kundry. (In the saga, Kundry—Kondrie—*la sorcière*, who reproaches and slights Parsifal for omitting to put a question which would have cured the King's complaint; a kind of female edition of the Wandering Jew, who has been everywhere and knows everything. To our mind, there is no sufficient motive for her presence and participation in the drama, and she always makes her appearance as a *Deus ex machina*.) She hurries up to Gurnemanz, and gives him a phial of balsam, which will mitigate the King's sufferings. Meanwhile there enters on the stage a procession of Squires and Knights, bearing and accompanying the litter on which Amfortas, the Graal-King, is stretched. The King makes a short halt, and gives vent to piteous lamentations; Gurnemanz hands him the balsam. He wishes to thank Kundry, but she haughtily refuses thanks of any kind. Amfortas gives the signal, and the procession starts again. Being interrogated by the Squires, Gurnemanz tells them the origin of the King's sufferings. Amfortas, while once engaged in a love adventure near Klingsor's castle, got involved in a combat with the magician, who took from him the Graal-Spear entrusted to his guardianship, and inflicted on him a wound with it.† Now as long as the sacred spear remains in the possession of the magician, the King's wound is incurable. Gurnemanz quotes the Graal motto:—

"Durch Mitleid wissend—der reine Thor—
Harre sein—den ich erkor."‡

While the Squires, with great emotion, repeat the mysterious motto, loud shouts and cries of pain are heard coming from the direction of the lake. Gurnemanz and the Squires turn round in alarm. A wild swan flutters in with weary wing; it is wounded. It holds with difficulty on its course, and at length sinks, dying, to the ground. In plan and construction, the following scene bears a considerable resemblance to the Swan Scene in *Lohengrin*, and totally different musical treatment will be requisite to diminish the force of the similarity. The offender who has shot the swan is brought forward by Squires; it is Parsifal. He feels conscious of no wrong, and replies to the reproaches and questions of Gurnemanz with a stubborn "I do not know;" he does not know even his own name. The omniscient Kundry gives an account of him. We learn that he is the son of Gamuret and Herzeleiden, and that his father fell in battle before the boy was born. While yet very young, Parsifal ran away from his mother, but is fearfully shocked on Kundry's informing him that his mother is dead. He is almost fainting with hunger, and Gurnemanz invites him to the "pious repast," "for, if thou art pure, the Graal will give thee to drink and eat." Parsifal inquires, "Who is the Graal?" and Gurnemanz answers, "That is not to be told."

(For such of our readers as may possibly put the same question, we may here remark: Concerning the origin and signification of the word "Graal," scholars and investigators are not yet agreed. According to some, it is a stone—*lapis exilis*, but also *erilis* or *herilis*; the Phoenix employs it to burn itself to ashes and become young again; no one who looks at it dies the same day or the next week, his hair does not turn grey, &c. According to others,

* From the *Musikalisches Wochenblatt*.

† "Now hear how I reward forbidden questions! I was sent hither to you from the Graal; my father, Parzival, wears its crown and I am its knight—am called Lohengrin."

‡ To any one desiring more precise and more exhaustive information on this head, we take the liberty of recommending Franz Müller's admirable book: *Lohengrin und die Graal- und Schwan-Saga*, Munich: Christian Kaiser. 1867.

§ "His pain quickly returned with increased intensity; sleepless from severe suffering he eagerly ordered us to prepare the bath."

† According to another and not less poetic version, the wound was occasioned by Amfortas's contemplating with too much satisfaction a fair pilgrim as she was praying before the Graal; the sacred lance slipped from his hand, and inflicted on him the wound.

‡ "Through compassion silent—the pure Fool—Await him—whom I have selected."

the Graal is a dish or shallow bowl, in which Joseph of Arimathea caught the blood of Christ, when the latter's side was pierced on the cross by the Roman soldier, Longinus. Joseph of Arimathea conveyed the vessel to Britain. It confers on people all kinds of spiritual and earthly possessions, heals wounds, awakes the dead, becomes filled, at the wish of its possessor, with the finest food, &c. Richard Wagner has adopted the last version. The lance also was believed to have been taken by Joseph of Arimathea to Britain. The post of leader is assigned in the saga to Trevrecant, a brother of Amfortas, who was a son of Frimutel and grandson of Titurel; in Wagner's drama, Titurel, as we shall subsequently see, calls Amfortas his son.)

(To be continued.)

Musical Evenings Abroad.

By MICHAEL WILLIAMS.

(Continued from page 215.)

Tuesday, Jan. 22. Genoa.—The operas of Meyerbeer are not of a sort to bear either parsimony in mounting or weakness in execution. The discredit, however, of *L'Africana*, as performed at the Carlo Felice, attaches less to the singers, who took evident pains with music palpably far beyond their means, than to the impresario, who had not the tact to present his company in some other work more qualified to exhibit them to advantage. The orchestra, brought to such high perfection by the lamented Angelo Mariani, maintains its discipline under the guidance of the *maestro* Rossi, but has become very loud in the accompaniments. The proportions of *L'Africana* were on this occasion greatly curtailed, so as to give time for the production of a new ballet, *Messalina*. To judge by the number of opportunities at which the choreographer, Signor Danesi, came on from the side-scenes to make his bow, the latter must have been a success, though it seemed a dull affair, and the dancing was very inferior. The story was about *Messalina*; which is saying quite as much as is necessary on the subject.

Thursday, Jan. 24. Milan.—*Cinq-Mars* is a noble belonging to the court of Louis Treize. He is attached to the Princess Marie de Gonzagues, and the King has given his consent to their marriage, but subsequently withdraws it, at the instance of Cardinal Richelieu, who has designed her for the King of Poland. *Cinq-Mars*, in consequence, and despite the warnings of his friend, De Thou, joins in a conspiracy to overthrow the cardinal. It is discovered, and *Cinq-Mars* beheaded. This would have made an effective piece for the Porte St Martin. As the libretto of an opera for Gounod the subject is less happy, its incidents being of a melodramatic character, utterly ungenial to the composer's style. Much of the music, nevertheless, beginning from the overture, is among Gounod's best, and such is the duet "Regina! ella Regina!" for *Cinq-Mars* and De Thou; the *scena*, "O splendida Notte," for Marie, in the first act; the orchestral prelude to the chorus, "Monsignor"; and the *finale*, "Noi partir," in the second. The ballet music in this act, it should be told, has been cut out *in toto*, and the part of Marion de Lorme reduced, throughout the opera, to a nonentity. There is a splendid trio, "O Maria, mia dolce stella," for *Cinq-Mars*, De Thou, and Marie, in the third act, as well as a very graceful march. In the fourth the tenor solo, "Forma celesta e pura," is even more beautiful of its kind than the well-known "Salve dimora" in the garden scene of *Faust*, and is followed by a duet, "La tua voce," of at least equal beauty. But all, notwithstanding their individual charm, seemed out of harmony with so dismal and violent a story. The finished singing and fine ensemble ever to be found at the Parisian Opéra-Comique doubtless succeeded in reconciling these discordant elements, when *Cinq-Mars* was produced there last year. It had no such advantages at La Scala. Mdle Amalia Fossa (Marie) and Sig. Sani (*Cinq-Mars*) had somehow incurred the displeasure of a part of the house, and were at times hissed unmercifully, but this was quite undeserved, especially in the case of the tenor, who sang with much sweetness and purity of style. Galassi (De Thou) and Maini (Père Joseph, the emissary of Richelieu, and general marplot) were more fortunate, for they escaped with the negative approval of silence. The instrumentation, which is everywhere of surpassing loveliness, was done full justice to by Signor Faccio and his magnificent band. But the predominant features throughout the

evening were the utter apparent want of interest on the part of the singers for their work, and a reciprocal indifference on the side of the audience. The coldness was said to rise from party spirit in connection with the acquirement of the copyright. Such things as factions are unfortunately not unknown in Italy, though there could scarcely have been one here, since this was the third performance, by which time the new opera, had it possessed sufficient strength of its own, would have overborne any manufactured opposition. The reason is most likely as follows. Gounod, whether he be tender, dreamy, pastoral, or religious—and he shines with the light of true genius in all and each of these attributes—is always thoroughly *French*, and the French school of music is diametrically opposed to everything in the Italian nature. *Faust*, *Mignon*, and a few more have, it is true, established themselves in Italy, but they form only the exceptions to ordinary precedent. There is no inherent sympathy between the two branches of the art—as regards opera, at least. It is on this account probably that the novelty has met with such ungenerous and such unjust treatment at La Scala. Whatever the cause, however, one thing is quite certain, which is that *Cinq-Mars*, in coming to Milan, has lighted on an entirely barren soil.

Ellinor is a pretty and amusing ballet of the genuine old-fashioned type. A rich English widow, Lady Ellinor, travelling for distraction, and described in the printed argument simply as "Lady," visits the studio of a young painter, Albert, at Amsterdam, to sit for her picture. She advises him to go to Naples, where she has a villa, in order to improve himself. She withdraws, and Albert, who is, of course, in love with her, falls asleep. In his dreams Ellinor appears to him in various guises, now as a figurante in a picture, and anon as a fairy, hovering over the easel of her portrait. Albert awakens, and determines to follow her. Later on we find him arrived at Naples, and urging his suit successfully. There is a rival, however, a certain Marquis de Montefiore, who, through the agency of Rosa, the confidante of "Lady," administers a narcotic to Albert, under the influence of which he is conveyed to the Blue Grotto, at Capri, and, apparently, left to perish. But "Lady," who is evidently a woman of energy, soon comes to the rescue in a boat, and carries him back to the mainland. In the last scene Albert, who has certainly gone through enough in the course of the ballet, is united to Ellinor, amidst general rejoicing and the inevitable Tarantella. Albert is played with a good deal of mimic expression by Signor Carlo Coppi, and Ellinor by the *première danseuse*, Mdle Rosita Manri. The evolutions of Mdle Mauri are distinguished by neatness, rapidity, and perfect ease. Everything she attempts is done to a nicety, and gives an idea also of yet greater power left in reserve. The dancing of the *corps de ballet* proves the undiminished excellence of the *Ecole de la Danse*, so long famous throughout Europe. No regiment could be better drilled than the pupils of this school. And beyond their precision and *aplomb*, they have other merits. They never look off the scene; they are absorbed in their occupation, and, what is more, to all appearance they thoroughly enjoy it. The music of *Ellinor*, by a Viennese composer, Hertel, is lively and tuneful throughout.

The Teatro Della Scala was first opened to the public on the 21st August, 1778, and, therefore, should no accident occur in the meantime, it will complete, within the next few months, the first centenary of its existence. Whether any celebration of the event be contemplated, is at present unknown, but undoubtedly the most practical course to pursue would be to put the house into a state of thorough repair. This is greatly needed. The fine drop-scene, which still bears the traces of a master-hand, is now nearly as much obliterated as the famous Cenacolo of Da Vinci, and the rest of the interior is in a corresponding state of dirt and decay. That this grand old theatre, so interesting in its associations, so rich in its traditions, should have been permitted to fall into such a condition, is indeed, anything but creditable to the municipality of so wealthy and prosperous a city as Milan.

PRAGUE.—A concert was recently given at the Conservatory, in commemoration of the late Julius Rietz, honorary member of the institution. None but pieces from his pen were in the programme. These comprised the Third Symphony in E flat; a "Concertstück," in F major; "Idyllic scene for Wind Instruments with Orchestra;" and the "Concert Overture" in A.

The Organ.

III.

(Continued from page 222.)

Such sentiments, two hundred years since, being so perfectly in accord with the views of the present day, a few remarks upon the requirements of the modern church organ may be not only of interest but also instructive.

After the erection of the building, the organ is at once the most costly and important piece of furniture in the church, and upon it, in ordinary cases, sums varying from one hundred and fifty to two thousand pounds may be expended. Under these circumstances it is certainly painful to think how often the money has been injudiciously laid out, and how unsuccessful, as a rule, the "church organ" is, as a musical instrument.

You may visit church after church, and scarcely discover any organ of merit constructed within the last twenty years. Defects in construction will be found which over-ride any small claim to notice—defects inherent in its design.

Often the fine old instruments of Schmidt, Harris, and Snetzler—renowned names of old—will be found to have undergone the modern process of restoration—the instrument ruined—or an equally fatal operation, "re-voicing" by an inexperienced builder has ruined the tone and musical sounding of the pipes. The history of most modern church organs may be summed up in the following few words:—An organ is to be placed in the church, and various members of the congregation obtain from friends subscriptions—say to the extent of six or eight hundred pounds. An organ committee is at once formed, composed of the minister or vicar, and various members of the congregation, not one of whom in all probability has ever seen the inside of an organ in his life.

Tenders are invited from various builders for an instrument to cost about the sum raised.

On the appointed day the various tenders are opened. One builder presents a specification a yard long, with a formidable list of stops of high-sounding nomenclature; another one of more restricted dimensions as regards the stops, and a third—perhaps a country builder—with a list outstripping even the first. The committee regards with admiration the liberality of the builder presenting this array of registers, the other tenders being looked upon with suspicion, as being far too dear for the work to be performed. Discussion follows, and at this juncture possibly the future organist steps in, generally an amateur, profoundly ignorant of the construction of the instrument upon which he is engaged to perform. This gentleman's ambition is doubtless to have an instrument of size and importance—a big case and the thirty or more stops agree with his ideas of music. The big organ tender is accepted, and either the organist or some other member of the committee is deputed to see to the completion of the instrument. Negotiation now steps in, and in nine cases out of ten a ten per cent commission is wrung out of the price for the big organ.

In the end the instrument is erected, the committee pay, the commission is handed over, and the congregation have obtained, as the result of endless exertions in hand-to-hand subscriptions and bazaar work, a "churchwardens' organ," the combination of nails, wood, metal, and glue already alluded to. This is the kind of instrument most congregations have to endure for fifty-two Sundays in the year.

It must not be supposed that these remarks are too severe upon the modern church instrument, or that a censure is unnecessarily thrown upon organ committees—no comments can be severe enough, and no person should be intrusted to draw up a specification of an organ, or plan or build a church or public hall, who is not either acquainted with the instrument in detail, or at least with the first principles of the laws of sound. It was only a few months since that a large organ was erected by country builders in one of the most prominent churches in London, at an expense of about £1,800. Decked out like a peacock in gold and colours, and brilliant to the eye, as a musical instrument it is worth nothing, and is unworthy of the building in which it has been placed. Quite recently another country builder was selected to place an instrument in a church at a fashionable seaside resort, at a cost of £3,000. The organ is virtually unplayable, and the estimate to make it a proper musical instrument is something like £2,000—a sum of money almost sufficient to construct a new instrument. It is unnecessary to multiply examples—enough has been said to point out to congregations how easily their money may be thrown away if great care be not exercised when introducing an organ into a church. The position which the organ should occupy in the church is of considerable importance. Architects of the present day either intentionally assign the instrument to oblivion, or from ignorance of their professional duties,

neglect the organ altogether, or consider it of no importance, providing for it only the most meagre and ill-considered accommodation. These remarks may be unpalatable to the profession, but they are verified by reference to recent architectural blunders, both in ecclesiastical and municipal buildings.

The new Manchester Town Hall was planned and built by the architect without proper space or provision being made to receive an organ. In this case, it escaped the architect that one of the present requirements of every provincial town hall of importance is to provide space for a fine organ. Thus, when the Manchester organ came to be constructed, the arrangements and capabilities of the hall were found to be so cramped that no instrument of adequate proportions could be contained within it, and the greatest difficulties were experienced by the builders in constructing even a moderately fine and important organ.

Let us now turn to church architecture, and mark a few of the flagrant mistakes made by our modern architects in the construction of their buildings. As an example, a review of three or four of the Belfast churches may suffice.

Amongst the churches in Belfast there is not one properly planned and constructed to receive an organ. In the parish church and St Malachy's the organ in each case is perched up close to the ceiling, and the instrument destroyed and put out of tune by the effects of heat and moisture from the gas. St Thomas's Church has its organ in a cramped chamber, with only two small openings to allow reflected sound to enter the building. St James's Church is similar.

At Donegal Square Methodist Church, the building was erected and no provision made to place the organ. Eventually a large chamber was built out through the wall behind the pulpit, and as the ground underneath could not be purchased for proper foundations this excrescence was supported upon four iron brackets. The result has been that the weight of the organ and chamber eventually cracked the church wall in five or six places. In another church the architect designed the organ case with a column of wood in front of the C and C₂ 16-foot speaking pipes, so that these pipes had to be turned on one side to sound, and then to keep the balance, false mouths were placed on the other side of the pipes. Not satisfied with this blunder, the rest of the front pipes were designed after the pattern of an inverted composite candle, and the effect after their erection being very unsatisfactory, the woodwork of the case was raised to hide the candle-shaped ends—the architect, pleased with his blunders, remarking that it was a capital idea, as everybody would imagine "these tubes went down to the floor." Example after example might be brought forward in illustration of the general incapacity of our modern architects to construct proper churches for sound and sound arrangements.

(To be continued.)

SCRAPS FROM PARIS.

Mdlle Albani's benefit at the Théâtre-Italien was a great success. She appeared, for the first time this season, in *I Puritani*; she sang also the last scene from *Lucia*. At the termination of the opera, she was overwhelmed with bouquets. She is announced this evening in Flotow's new opera, *Alma, l'Incantatrice*. At the same theatre, the new Norma (M^{me} Maria Durand) has produced what bids fair to be more than a temporarily favourable impression.—At the Grand Opera, Mdlle de Reszké has appeared, for the first time, as Alice in *Robert le Diable*, and M. Vergnet as Vasco in *L'Africaine*. Mdlle Anais Maillard, *première danseuse* at the ex-Théâtre-Lyrique, has been engaged; and the last masked ball took place on the 29th ult., when M. Olivier Métra introduced several novelties, among them being a waltz and a quadrille composed by himself on motives from *Le Petit Duc*.—*L'Etoile du Nord* has been revived at the Opéra-Comique.—The Théâtre-Lyrique is reconstituted, with a grant of 200,000 francs, and the Ventadour as its home. The new manager (M. Escudier) is bound to produce, between this and the end of December, three grand works and three performances in plain clothes, each of the six to be repeated twice. With this exception, his management is entirely unfettered.—The average nightly receipts of *Le Petit Duc* during the first month were 5,400 francs, and during the second, 5,500.—An action for damages has been commenced against M. Gounod by the heirs of MM. Planard and De Saint-Georges, in respect to a *Cinq-Mars* libretto supplied by the above-named authors, which the composer, preferring a libretto furnished by MM. Gallett and Poirson, did not use.—A new musical journal, dedicated especially to the interests of musical instrument makers, is to be published shortly.

LYONS.—*Les Caprices de Margot*, a comic opera by A. Luigini, has been produced here.

THE MUSICAL ASSOCIATION.

At the meeting of this association, held on the 1st inst., Mr Charles E. Stephens in the chair, a paper was read by Mr George W. Bullen, entitled "The Galin-Paris-Chevé Method of Teaching, considered as a basis of Musical Education." After dwelling upon the importance, both from an artistic and professional standpoint, of sound elementary knowledge, it was explained that in this system of teaching—which has been used in France since 1818, and is now officially adopted in all the government institutions—vocal music forms the basis of musical education. A pupil is, in fact, taught how to read music as he reads his language, before being allowed to touch an instrument. The general inability, even on the part of those who have had an expensive musical education, to read a simple passage at sight, without having recourse to instrumental assistance, was alluded to as an instance of the danger of cultivating the mechanical at the expense of the intellectual faculties. The Galin-Paris-Chevé method of teaching, which has just been introduced into England, was submitted to the Musical Association as a means whereby not only talented persons, but those possessing average, and even inferior abilities, might easily and rapidly learn to read music from the ordinary notation. With the assistance of an admirable series of graduated exercises, it is, indeed, brought within the capacity of a child of seven years of age. The practical process of teaching was illustrated by forty large diagrams, many of which were vocalized in the course of the paper. The important junction of the harmonic notes of the scale is turned to account by using them as "points d'appui," or starting points, from which the other notes, not in the tonic chord, are measured. By this means any interval, however difficult, may, after a little time, be sung with great accuracy, without any assistance from either teacher or instrument. In teaching the difficult subject of time great stress is laid upon accent; in fact the whole system is based upon the principle—first clearly enunciated by Galin—that a succession of sounds to be musical must be grouped by accent into twos or threes. It was explained that the exercises contained in the books on the method are so arranged that a pupil can learn as much at home in private study as he can in class. A practical suggestion for simplifying the time notation of the staff and a list of a few of the eminent men who have favoured the method, which included Rossini, Lefebure Wely, Félicien David, Offenbach, Gevaert, Elwart, Mathis Sussy, &c., concluded the paper.

In the discussion which ensued, Mr J. S. Curwen said he naturally preferred the method associated with his father's name, which, however, was indebted to the Chev  method for important assistance in teaching time. Mr W. H. Cummings expressed great satisfaction with the method generally, especially with the use it made of figures for teaching intonation. It was, he said, similar but far superior to a system he had been familiar with many years ago, which, imperfect as it was, produced such good results that he hoped that this method might prosper and be instrumental in spreading musical knowledge in England. Mr Bosanquet also spoke of the benefit he had derived, when learning music late in life, from a plan similar to that of the Chev  method. Mr M'Naught having criticized the notation of the minor mode, Mr Stephens dwelt upon the great advantage the method possessed in enabling students to read ordinary music at sight. He said that the great majority of pupils who came to him could form no idea of a piece until they had picked it out on the piano. He thought this entitled the method to the consideration of musicians. Mr A. J. Ellis took exception to the fact that just intonation was not made a special feature. Mr Bullen, in reply, after justifying the notation of the minor mode, on the ground of practical convenience, pointed out that the maintenance of just intonation in many cases of modulation was impossible; and he showed from a modulator that the tonic sol-faists were frequently obliged to sacrifice their theory to practice. Mr Bullen explained that for solo singing the Chev  method adopted the intonation of the best vocalists and violinists, namely, slightly sharpened sevenths, but that this did not preclude the voice from adapting itself to the requirements of harmony, unaccompanied choral singing being a speciality of the method. The enharmonic scale was then sung to illustrate the power of distinguishing minute intervals. A vote of thanks terminated the proceedings.—(From an Occasional Contributor.)

BRUNSWICK.—A monument is about to be erected here to the Brothers M ller—the once famous "M ller Quartet."

ST PETERSBURGH.—Ossip Petroff, one of the most popular singers in Russia, has just died here aged 71, after fifty-two years of activity on the lyric stage. He was selected by Glinka to sustain the part of Ivan Soussaine, in *Life for the Czar*, which he sang for thirty years.

University of Cambridge.

PROCEEDINGS IN MUSIC.

I. PRELIMINARY REQUIREMENTS.

A. It is required of a candidate for a Degree in Music that his name be entered;

(a) on the boards of some College in the University;

or, (b) on the list of Non-Collegiate Students of the University.

The candidate must write either to the Tutor of the College he may select, or to the Censor of Non-Collegiate Students (Rev. R. B. Somerset, 18, Brookside, Cambridge), applying for admission and giving a reference to some Master of Arts of Cambridge or Oxford. He must also state his age and give his name and address in full.

A candidate on admission becomes liable to the following payments:

(1). Admission fee. This varies at different Colleges from £5 downwards. (For the Non-College Student it is £1 15s.)

(2). Caution money. £15 at a College, £3 for a Non-Collegiate Student. This is held by the Tutor or Censor until the degree is taken, when it is returned to the candidate.

(3). Quarterly payments. In most colleges 10s. paid in advance for each quarter so long as the candidate's name is on the College Boards. For a Non-Collegiate Student the quarterly payment is 4s. 3d.

For more detailed information on the above points the candidate should apply to his College Tutor, or to the Censor of Non-Collegiate Students.

B. Literary and Scientific Qualifications.

No person can be admitted as a candidate for the Degree of Mus. Bac., unless

(a) he have passed part I. and II. of the previous examination;

or, (b) produce evidence of having satisfied the examiners in one of the "Senior Local Examinations" of the University*

in English Grammar and Arithmetic;

in two at least of the subjects in Section B (English History Geography, a work of some standard English writer, Political Economy) and the English Essay;

in one of the subjects of Sections C and D (viz., Latin, Greek, French, or German) and in Section E (Euclid and Algebra);

or, (c) produce a certificate of having satisfied the examiners in one of the "Higher Local Examinations" of the University;

or, (d) produce the certificate of the "Oxford and Cambridge Schools Examination Board."

The above conditions are not required of the holder of a Degree in any Faculty except Music, obtained by examination at any incorporated University in the United Kingdom.

For detailed information as regards (b) and (c) the candidate should apply to the "Secretary of the Local Examinations Syndicate, Cambridge."

Candidates for the Preliminary Examinations (see below Section II. 1) to be held in the Easter Terms 1878 and 1879, who at the date of the examination are over thirty years of age, are not required to have passed any of the above Literary and Scientific Examinations.

Candidates should take care that their College Tutor (or the Censor of Non-Collegiate Students) is in possession of the proper evidence of their having qualified in one of the above examinations at least a month before the date of the Preliminary Examination in Music.

Candidates claiming exemption on the ground of age must furnish the Tutor or Censor with a certificate of birth.

(To be continued.)

LEIPZIG.—Wagner's *Rheingold* is to be produced at the Stadttheater on the 21st inst., and to be followed almost immediately by *Die Walk re*.

BRUSSELS.—The collection of instruments at the Conservatory Museum has been enriched by a spinnet bearing the inscription: "Albertus Delin me fecit Tornaci, 1770" (the gift of M. Gevaert); a theorbo, marked: "Joannes Storino fecit Anno Domini 1725," and an archlute marked: "Matten Sellas alla Corona Venezia," two exceedingly rare instruments, discovered at Rome by the curator of the Museum, in the studio of Signor Capobianchi, an eminent painter, who resigned his proprietorship.

* Students above the age of eighteen may be admitted by the Local Examinations Syndicate to the Senior Local Examinations under the power given by Grace of 3rd June, 1865.

Carl Rosa's Falstaff.*Majorem gerit vestem, quam pro habitu corporis.**E. y. 22.**"Setting the attractions of my good parts aside, I have no other charms."*

MONDAY POPULAR CONCERTS,

ST JAMES'S HALL.

LAST CONCERT BUT ONE.

TWENTIETH SEASON, 1877-78.

DIRECTOR—MR S. ARTHUR CHAPPELL.

NINETEENTH SATURDAY POPULAR CONCERT OF THE SEASON.

SATURDAY AFTERNOON, APRIL 6, 1878.

- SEPTET, in E flat, Op. 20, for Violin, Viola, Clarinet, French Horn, Bassoon, Violoncello, and Contra-bass (by desire) ... *Beethoven.*
 MM. STRAUS, ZERBINI, LAZARUS, MANN, WINTERBOTTOM, REYNOLDS, and PIATTI.
- NEW SONG, "Birds of passage" ... *Henry Smart.*
 Mdlle FRIEDLÄNDER.
- SCHERZO a CAPRICCIO, in F sharp minor, for Pianoforte alone ... *Mendelssohn.*
 Herr IGNAZ BRÜLL.
- SUITE, for Pianoforte and Violin (first time) ... *Goldmark.*
 MM. IGNAZ BRÜLL and STRAUS.
- SONG.
 Mdlle FRIEDLÄNDER.
- ANDANTE, in E major, SCHERZO, in A minor, for two Violins, Viola, and Violoncello ... *Mendelssohn.*
 MM. STRAUS, L. RIES, ZERBINI, and PIATTI.
- Conductor—Sir JULIUS BENEDICT.

THIRTY-NINTH CONCERT OF THE SEASON.

MONDAY EVENING, APRIL 8, 1878.

LAST CONCERT BUT ONE.

- PART I.
- QUARTET, in E flat, Op. 74, for two Violins, Viola, and Violoncello—MM. JOACHIM, L. RIES, STRAUS, and PIATTI ... *Beethoven.*
- RECIT. "Deeper and deeper still" ... *Handel.*
 AIR, "Wait her, angels" ...
- Mr SIMS REEVES.
- SONATA, in B minor, Op. 51, for Pianoforte alone (first time)—Herr BARTH ... *Chopin.*
- PART II.
- ADAGIO ... *Hüller.*
- HUNGARIAN DANCE, No. 2 ... *Brahms.*
- For Violin, with Pianoforte Accompaniment—Herr JOACHIM.
- SERENADE, "Awake, awake"—Mr SIMS REEVES (Violoncello *obligato*—Signor PIATTI) ... *Piatti.*
- TRIO, in E flat major, Op. 1, No. 1, for Pianoforte, Violin, and Violoncello—MM. BARTH, JOACHIM, and PIATTI ... *Beethoven.*

EXTRA CONCERT,

WEDNESDAY AFTERNOON, APRIL 10, 1878.

To commence at 3 o'clock precisely.

- QUARTET, in A minor, Op. 130, for two Violins, Viola, and Violoncello ... *Beethoven.*
 MM. JOACHIM, L. RIES, STRAUS, and PIATTI.
- SONG, "Mignon" ... *Beethoven.*
 Mdlle JOACHIM.
- SONATA, in D minor, Op. 31, No. 2, for Pianoforte alone ... *Beethoven.*
 Mdlle ANNA MEHLIG.
- SONGS, { "The Last Rose of Summer" ...
 "Come draw we round a cheerful ring" ...
 "Faithful Johnnie" ...
 With Accompaniment for Pianoforte, Violin, and Violoncello... *Beethoven*
 Mdlle JOACHIM.
- QUARTET, in B flat, Op. 131, for two Violins, Viola, and Violoncello ... *Beethoven*
 MM. JOACHIM, L. RIES, STRAUS, and PIATTI.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVIDSON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

TO CORRESPONDENTS.

DR CENTIPEDE.—The Italian librettist who proposed the book for Verdi's *Un Ballo in Maschera*, which he took bodily from that which Scribe wrote for Auber's *Gustave III.*, was by name Sommalibout Grieg. Dr Centipede would do well to consult Sir Flamborough Head. About Pinto, Bomptempo, Kozeluch, Ditters, Dittersdorf, and Kotzwar, Dr Centipede is hopelessly wrong—all in the mire, in fact.

DEATH.

On March 28, at Paignton, South Devon, MARTIN ADAMS MARTIN, Professor of Music and Organist, aged 33.

The Musical World.

LONDON, SATURDAY, APRIL 6, 1878.

MEDDLESOME INTERVIEWERS AND REPORTERS.



DR GRIEF.—Ha! Here you are again! What now?
 MR SIDNEY HAM.—I have been interviewed!
 DR GRIEF (*sepulchrally*).—Heugh! I must prescribe.
 MR SIDNEY HAM (*convulsively*).—No pills I pray!
 DR GRIEF.—No; here is a draught upon Boston Dwight.
 MR SIDNEY HAM (*consolled*).—Boston Dwight? W. S. Dwight?
 Ah! that's the medicine I like.
 DR GRIEF.—It is a tonic. Read! Swallow! Digest! (*gives him copy of Dwight*).
 MR SIDNEY HAM.—Per Hercle! (*Falls into a refreshing sleep.*)
 DR GRIEF.—He's all right. That's the way I shall treat him henceforth.
 MR SIDNEY HAM (*awaking—reads*).—Ah! That is jolly! Dwight, old boy—Hoch! I will never again be interviewed! (*Exit Dr Grief.*)

(From "Dwight's Boston Journal of Music," Mass.)

Of all the forms of modern newspaper enterprise, this trick of "interviewing" artists and other public character, is the most mischievous, sensational, and intrinsically vulgar. It respects no privacy of life; drags everything before the public gaze, parading it in false or heightened colours, not because the public has any right to know about it, but because "business is business," newspapers and reporters "must live," there must be free trade and the widest field for speculation in news, as in all other commodities. The Western newspapers make capital in this way out of the visita of the Opera troupes. Nothing delights them so much as to get wind of some quarrel or jealousy between rival *prima donnas*, which they incontinently proceed to magnify to the utmost, fanning the spark into a flame, or at least raising a deal of smoke and mystery, so as to make spicy reading and sell papers. We are in almost daily receipt of Western papers containing pencil-marked articles, often of several columns in length, purporting to tell all about the quarrels between Kellogg, Roze, and Cary, their marriage rumours, and what not, as if such stuff, such wilful, wanton gossip should be of any interest whatever to the editor of a musical Art journal, or to its readers! Not all that comes to our mill is grist. We have to do

with artists only as artists, and have no commission to pry into their private relations and affairs. We were glad, therefore, to find the following pertinent rebuke of the bad custom in the New York *Tribune* :—

"It is well known," says the *Tribune*, "that one of the reasons why the *prima donna* of the period demands extravagant terms for an American engagement is the danger and fatigue of the long Western tours. Managers are not satisfied to rest, comfortable and happy, at the New York Academy of Music, but they must lead their companies a forlorn and racking journey from the Bay of Fundy to the Golden Gate, and open a travelling exhibition at every railway centre and prairie metropolis on the road. Thus the divinities of the stage expose themselves to the perils of pneumonia and salaratus, to cold rides and hot pies, to the odorous railway car, the trembling bridges and the unspeakable hotels. Of late, however, a new danger seems to have been added to this *Via Mala*. It is the Western Reporter. This ingenious person has discovered a new way of stimulating business. Sensations, which he used to hunt like wild game, are getting to be as scarce as the deer and the buffalo, and as the hunter environed by civilization sometimes turns loose a captive fox that he may have the excitement of chasing him, so the Western journalist has fallen into the habit of setting up opera singers in order to have the fun of running them down. It is not pleasant for the victim, but it makes lively sport. When the Kellogg and Cary Opera Company crossed the Continent some time ago, it may be remembered that reporters lined the route of travel in expectation of a tremendous battle between the two fair singers, and that one sweet young man, impatient at the peaceful aspect of affairs, undertook to hasten the explosion by industrious tale-bearing and tattling. Strange to say, the company was not blown to fragments, and although the amiable Strakosch trembled for a while on the verge of distraction, the catastrophe which the whole Western press awaited was happily put off. But of late Miss Kellogg and Miss Cary have joined to themselves another distinguished *prima donna*, and ventured once more into the West, and the trouble begins again. Five hundred Western Journalists have sharpened their lead pencils, laid in an extra store of notebooks, and gone tearing madly after the opera troupe in the firm persuasion that at last the row is going to break out. With three *prima donnas*, they say, peace is ridiculous. They are either more or less than women if they don't fight—and we are unfit for our business if we don't make them. Thus it happens that the journals of the interior are filled with rumours and interviews, the gossip of the opera-house lobbies and hotel corridors, the civil protestations of Mapleson and the ingenious statements of the open-hearted Strakosch, about 'alleged jealousies' and supposed quarrels behind the curtain, and probable disagreements at the dinner table, and a variety of other matters with which we cannot see that the public has any legitimate concern. Certainly the ingenuity of the reporters in collecting and retailing exasperating remarks, said to have been made by one lady about another; is worthy of a trained country gossip of the gentler sex. Miss Kellogg would not allow Miss Cary to go before the curtain when she was called. Miss Cary is bursting with jealousy of Mme Marie Roze. Mme Roze would be a very nice person if her husband would let her alone—which seems to be demanding rather too much. Each of the three hates both the other two : Any two would cheerfully combine to spoil the success of the other one. They quarrel about dressing rooms, about encores, about rehearsals, about bouquets. Filena takes Mignon by the hand and, smiling, leads her to the foot-lights, but she calls her, under her breath, 'a hateful cat.' Amneris is so fascinated with Aida that she loses no chance to hear her sing, but she hints in confidence to the discreet reporter that it is Aida's husband, in the back-row of the parquet, who starts all the applause. And so the wretched little gadflies of the press buzz about these unfortunate ladies, inserting their stings and carrying venom. Meanwhile the three singers, who seem by good luck to be tolerably well supplied with patience and common-sense, preserve their composure. It is related, as a remarkable and disappointing circumstance, that when they left St Louis 'they were seen sitting in the same compartment of the car, merrily chatting together. They were evidently in good spirits, and had no serious quarrel on hand just then.' All which the journalist regards as a sort of trifling with the public expectation. 'A man ain't got no right to be a public man,' said Captain Kedgick to Martin Chuzzlewit, 'unless he meets the public views,' and clearly a lady has no right to be a public singer except on the same condition. We trust that when the troupe arrives in New York it will be treated with more decency, and the private sentiments of the individual members of it will be let alone. We do not believe there is going to be any fight. We expect to see Miss Kellogg return without marks of a fray, Mme Roze's handsome face will not be furrowed with the scratches of an angry rival, and Miss Cary will show the same bouncing good nature as of old. In the

great free and unfettered West it may be considered rather a neat piece of enterprise to break up the harmony of such a party of divinities, but a journalist who should set himself to such a task here would be voted a wretched little beast."

OCCASIONAL NOTES.

HERR HUGO HEERMANN, the celebrated Frankfort violinist, played at a recent *abonnement* concert, at the Musikalischen Akademie in Munich, a new concerto in A minor, not yet published, by Joachim Raff, with immense success. We should only be too glad to hear the concerto performed by the deservedly high esteemed "virtuoso" at one of our London concerts. Herr Heermann has kept himself too much in the background to the increasing disappointment of very many admirers of his consummate ability as a master of an instrument he professes and represents so well. Frankfort has good cause to be proud of such a genuine and thoroughly earnest musician as Herr Heermann.

SIGNOR FERRI has resigned the management of the Italian operas at St Petersburg and Moscow. His successor has not yet been appointed.

PROVINCIAL.

MELTON MOWBRAY.—A concert was given in the Corn Exchange, on Wednesday evening, March 27, under the patronage of the Duke of Rutland and the gentry of the neighbourhood, for the benefit of the 3rd Leicestershire Rifle Volunteers. In addition to the band of the regiment, the church choir, with several artists and amateurs, vocal and instrumental, assisted. Mme Cellini was called upon to repeat "Home, sweet home," and Mr F. Leigh, Blumenthal's "My Queen," for which he substituted the "Death of Nelson." Mr Leigh has a pure tenor voice which is evidently well trained. Mrs Cecil Samuda and Captain Hartop (amateurs) gave proofs of talent, the lady especially in an "Ave Maria" by Mr Dudley Buck. Mr Henry Parker accompanied the vocal music, and also played two solos of his own composition, "L'Assemblée des Fées" and "Valse de Concert." Mr Oberthür, the accomplished harpist, played his charming and characteristic piece, "Clouds and Sunshine," which was listened to with the greatest attention and warmly encored; but instead of repeating it, as the audience particularly wished, he substituted the well known "La Cascade." Messrs Oberthür and Parker also played the former's admired duet for harp and piano on airs from *Lucrezia Borgia*. Two solos on the violin, played by Mr Allen, were much applauded, and the concert was altogether successful.

LIVERPOOL.—On Saturday evening, March 25, Mr A. W. Francis gave the first of a series of concerts in the Association Hall. The vocalists were Misses Carina and Edith Clelland, Messrs Hughes and Busfield. Mr Francis was pianist. Miss Carina Clelland was highly successful in both her songs, "Casta Diva" and "Faithful echo" (encored), and Miss Edith Clelland was unanimously "called" after "When the tide comes in" and "The Lost Chord." Mr Francis, a young pianist of real ability, played two solos, and was greatly applauded. The vocal music was accompanied by Mr H. Grimshaw.

VIENNA.

(Correspondence.)

The Italian season at the Imperial Operahouse opened badly with *Lucia*. Signora Litta, the representative of the heroine, failed to please. After being twice deferred on account of the indisposition of Mme Christine Nilsson, M. Ambrose Thomas's *Hamlet* was performed to an overflowing house. Great curiosity existed to hear M. Faure in the title part. On his appearance, not a hand, or any mark of welcome, greeted him. However, he quickly obtained such a hold on the audience that before the fall of the curtain he had achieved a triumph. He was recalled several times after each act, as was, also, Mme Nilsson, who, moreover, had previously received a most flattering reception. Herr Hans Richter and Herr Lewy went recently to Gotha, to hear Herr Unger. Should their decision prove favourable, Herr Unger will represent Siegfried in the last two parts of the *Nibelungen Tetralogy*, as at the Bayreuth performances, 1876. Mme Wilt took leave of the Vienna public as Valentine in *Les Huguenots*. She was overwhelmed with enthusiastic tokens of admiration and with never-ending applause. After the fifth act, the audience demanded a speech from her. The manager, Herr Jauner, then advanced with her and presented her with a splendid laurel wreath. Another "ovation," if possible even more demonstrative, awaited her outside the theatre. The horses were not taken out of her carriage, but the crowd flocked around, cheering loudly and crying : "Stay here ! stay here !"

LONDON BALLAD CONCERTS.

Mr John Boosey's sixteenth ballad concert, and the last but one of the present series, took place on Wednesday evening in St James's Hall. All his vocalists were at their posts, there were no disappointments, encores were acceded to whenever asked for, and every one was satisfied. The oftener Mr John Barnett's new song, "Stay at home," is heard the more it is liked. On the occasion under notice, Mr Sims Reeves sang it *con amore*, and the result was a unanimous "call." Mr Santley was very successful with Sullivan's new song, "I would I were a king" (the words translated from Victor Hugo, by Sir Alexander Cockburn). In response to the demand for its repetition, Mr Santley sang Gounod's setting of the "Maid of Athens." In the second part of the programme, Mr Reeves gave "The Bay of Biscay," and when called back to the platform he sang "Tom Bowling." Mr Santley favoured the audience with Stephen Adams' "The Tar's Farewell"; Mr Maybrick, the same composer's "True Blue"; and Mr Edward Lloyd, "Sally in our Alley." The ladies were in "full song." Mme Lemmens-Sherrington gave Taubert's pretty "Woodland Song" and "Thady O'Flinn" (encored, but "Come back to Erin" substituted). Mme Antoinette Sterling had to repeat Mr Cowen's setting of "The Better Land," as well as "Callers Herrin"; and Miss Orridge and Miss Mary Davies were each warmly applauded after their respective songs. Mme Arabella Goddard played Thalberg's "Don Giovanni" and Benedict's "Erin," the last-named pleasing so much that the fair pianist had great difficulty in avoiding the necessity of playing it over again, so loud and unanimous was the applause. The London Vocal Union, under the direction of Mr Frederick Walker, sang glees and part-songs, and Mr Sidney Naylor accompanied the vocal music.

ROYAL ACADEMY OF MUSIC.

We subjoin the programme of music given at the fortnightly meeting of professors and students on Saturday, March 30th:—

Song (MS.), "Farewell! if ever fondest prayer" (Tobias Matthay, student)—(accompanist, Mr Tobias Matthay)—Miss Orridge, pupil of Dr Sullivan, *vice, pro tem.*, Mr E. Prout, and Mr Garcia; Toccata, in C minor, Op. 28, pianoforte (Sterndale Bennett)—Miss Fanny Webb, pupil of Mr Brinley Richards; Arabian Love Song (MS.) (Cécile S. Hartog, student)—(accompanist, Miss Cécile S. Hartog)—Mr Edward Leigh, pupil of Professor Macfarren and Mr F. R. Cox; Study, Op. 16, No. 3, "Dancing Nymphs" (F. B. Jewson), and Andante Cantabile—Allegro ma non troppo, from Sonata in F sharp, Op. 78 (Beethoven), pianoforte—Miss Fleming, pupil of Mr W. H. Holmes; Air, "Thou wilt keep him in perfect peace" (George Bard, student)—(accompanist, Mr George Bard)—Miss Leonora Braham, pupil of Dr Sullivan, *vice, pro tem.*, Mr E. Prout, and Mr Benson; Capriccio, in B flat minor, Op. 33, No. 2, pianoforte (Mendelssohn)—Mr W. G. Wood, pupil of Mr Harold Thomas; Song (MS.), "Singing in the rain" (Emily M. Lawrence, student)—(accompanist, Miss Emily M. Lawrence)—Miss Mary Davies, pupil of Professor Macfarren and Mr Randegger; Allegro Scherzando, from Sonata in G minor, organ (H. Hiles)—Mr Charlton T. Spear, pupil of Dr Steggall; Song, "The Sailor Boy's Farewell" (Blumenthal)—(accompanist, Miss Margaret Bucknall)—Miss Lily Twyman, pupil of Mr Fiori; Nocturne, in F sharp major, Op. 95 (Chopin), and Scherzo, *A Midsummer Night's Dream*, arranged by the composer (Mendelssohn), pianoforte—Miss Margaret Bucknall, pupil of Mr Walter Macfarren; Song (MS.), "Those eyes that were so bright, love" (George Hooper, student)—(accompanist, Mr George Hooper)—Miss Clara Samuel (Parepa-Rosa scholar), pupil of Mr H. C. Banister and Mr Randegger; Aria, "Quando a te lieta," *Faust* (Gounod)—(accompanist, Miss Walter; violoncello obbligato, Mr Elliott)—Miss Vashon, pupil of Mr Goldberg; Duet, "Una notte a Venezia" (Pisuti)—(accompanist, Mr George Hooper)—Miss M. S. Jones and Mr Thorpe, pupils of Mr F. R. Cox; Song (MS.), "The Sea-king" (Charlton T. Spear, student)—(accompanist, Mr Charlton T. Spear)—Mr Brereton, pupil of Professor Macfarren and Mr Garcia; Air, "Morning Prayer," *Eli* (Costa)—(accompanist, Miss Nancy Evans)—Miss Emilie Lloyd, pupil of Mr Randegger; Duet, "Hommage à Händel," two pianofortes (Moscheles)—Misses Garden and Bacon, pupils of Mr O'Leary.

Nice.—Mlle Luisa Grimaldi, a pupil of Liszt's, has made her debut here as pianist.

Pesth.—Liszt has left this town to spend a short time in Vienna and Bayreuth. From the second half of the present month up to the end of July, he will occupy his usual summer residence at Weimar.

MUSIC IN MANCHESTER.

(From our Correspondent.)

I think I told you the last time I wrote that our musical season was over. But in these days, I suppose, both in London and Manchester, music is always to be heard—not always of the same character it may be, but even people who never go out of town want to be amused. Since my last, Goldmark's *A Rustic Wedding*, which was given twice at Mr Hallé's concerts, was heard at one of the gentlemen's concerts, and, as I said before, it pleased Manchester amateurs. At the same concert the fine singing of Mr Santley and the finished duet singing of the Misses Badia gave great pleasure.

Mr Sims Reeves sang in *Guy Mannering* on Saturday and Monday last at the Theatre Royal, which on both nights was crowded to the corners. The most popular of English singers has been the idol of the Manchester public for more than thirty years, and never was his splendid singing more heartily appreciated than on these occasions. Speaking of his singing on Saturday, one of the local papers says:

"To attempt to describe the singing of Mr Sims Reeves would only be to repeat what we have said a hundred times. Time has dealt very tenderly with this great artist's splendid voice, and few who were unaware of the fact would believe that the Henry Bertram of Saturday night could have been a popular Manchester favourite thirty-five years ago. Only because Mr Sims Reeves has invariably preferred to give up lucrative engagements rather than sing when he knew he could not satisfy his own sense of what was due to the public, has he been able to retain the beauty of his voice, and one should remember the full enjoyment thus secured when the disappointments come. Mr Reeves was enthusiastically received when he appeared after singing the echo duet, and it was soon discovered that he was in unusually good voice. How he sings only those can imagine who have heard him. Where, indeed, has he a rival in the art of phrasing, or in the more subtle power of making every note tell without the slightest approach to exaggeration? The ballads in *Guy Mannering* do not, indeed, afford occasion for the display of his highest powers, and it must be admitted that one or two of them are almost ludicrously out of congruity with the various situations. But what of that? The people crowd to hear Sims Reeves, and whatever he chooses to sing gives them abundant delight. 'My Pretty Jane' is as winsome from him as 'Ah, si ben mio' from an ordinary tenor, and the pathos of 'Tom Bowling' reaches the heart of an English audience far more directly; nay more, it satisfies the demands of an exacting critic more surely, when sung by Mr Sims Reeves, than 'Spirito gentil' from more than one loud-voiced lyric vocalist who might be mentioned. In 'Good-bye, Sweetheart,' Mr Reeves was not less successful. Throughout the evening he sang with all his old finish, refinement, and tenderness, and withal with such perfect ease that some might be unconscious of the pre-eminence of the art which effected such a charm. Let us not forget to add that the clearness and fine quality of Mr Sims Reeves' speaking voice added much to the effect of the dialogue, and that his graceful stage presence and clever acting suggested recollections of his former triumphs on the lyric stage."

On Monday evening Herr Henschel and Herr Ignaz Brüll gave a recital in the Free Trade Hall. This was the first appearance in Manchester of the composer of *The Golden Cross*, who had no cause to be dissatisfied with his reception. His playing of the Sonata Appassionata was accurate, intelligent, and he evidently felt the beauty of the poem he interpreted with such taste. The most wonderful, however, of his executive displays were Liszt's paraphrases of Mendelssohn's *Midsummer Night's Dream* and Schubert's *Erl King*. Herr Henschel's artistic singing was not less cordially appreciated. He was heard in many different kinds of music, and it would not be easy to say in which to the greatest advantage.

On Monday night Mr Mapleson commenced a short series of Italian operas at the Queen's Theatre by an excellent performance of *Linda di Chamouni*, in which Mlle Valleria was very effective as the heroine. Signor Talbo was the Carlo, and the cast included Mme Lablache, Signors Del Puente, Foli, and Zoboli. Last night *Ruy Blas* was given for the first time in Manchester, but, as you have heard it so recently in London, I need not refer to it as a novelty. It pleased rather than excited the audience, and was considered clever rather than great. Miss Anna Eyre was the Queen of Spain; Mlle Parodi, Casilda; Signor Runcio, Ruy Blas; and Signor Del Puente, Don Sallust.

CRYSTAL PALACE.

(From an Occasional Contributor.)

The programme of the concert last Monday (April 1), was as follows:—

Symphony, No. 8, in F (Beethoven); Song, "The Wanderer" (Schubert); Minuet for strings (Boccherini); Song, "The Lost Chord" (Sullivan); Overture, *Paradise and the Peri* (Bennett); Song, "The Village Blacksmith" (Weiss); Song, "The Lady of the Lea" (Smart); Ballet Music, *La Reine de Saba* (Gounod). Conductor, Mr August Manns.

The band warmed to its work in the Symphony, playing each movement with increased effect, and in this respect resembled a soloist who may disappoint an audience at first, but who, becoming inspired by the spirit of the composer, excites enthusiasm towards the conclusion of a performance.

Mr Howard Templar, the new basso-baritone discovered by Mr Manns, fully justified his re-engagement. He might, were he old enough, have studied the "Wanderer" with Staudigl, so completely were all the "points" of the German basso re-produced. If there were any fault to find with Mr Templar's singing of Schubert's splendid song, it might be said that it was too level throughout. No doubt, when the singer has acquired more confidence before the public, he will declaim with greater dramatic force, for assuredly his vocal powers are such as to enable him to do so. Mr Templar possesses all the qualifications of a great singer; it but remains for him to turn them to account. He sings strictly in tune, never gives the hearer the sensation of using any effort; and the natural compass of his chest and head voice is extended by a most sympathetic falsetto, which is employed artistically. Especially was this noticeable in the second song, "The Village Blacksmith," the accompaniment of which was played in musicianly style and feeling by Mr Templar himself. The new baritone has evidently graduated in a good school, and has cultivated music as well as singing. We have no doubt he will be eagerly sought after by the concert givers of this season as a most desirable acquisition. Boccherini's minuet for strings was almost too delicately given by the band. It was not enforced, a very unusual result whenever it has hitherto been performed.

Miss Watkis can boast of a mellow mezzo-soprano voice, which, with cultivation and under the guidance of a competent master, may hereafter do good service. Mr Manns, in common with all others who are in a position to introduce vocalists to the public, is, of course, beset by young aspirants who fancy they have but to be heard to be applauded. He must, however, be firm, and not allow good nature to overcome his better judgment.

Bennett's overture was performed *con amore*, and Gounod's ballet music in *La Reine de Saba* concluded last Monday's programme in every respect cheerfully and satisfactorily.

LIVERPOOL.

(From our own Correspondent.)

Not being a proprietor or subscriber to the Liverpool Philharmonic Society, it is rarely my fate to find myself at one of their concerts, but having returned safely from Cologne (after a touching interview with two celebrated Muttonian doctors and Sir Flam-borough Head—see *M. W.* of 16th March *passim*), I was tempted by the announcement of *St Paul*. Thus had I the honour of mingling with the (so-called) *élite* of Liverpool society who affect a patronage (hateful word!) of music, and do not scruple to avow that "the interval is the best part," as the "*jeunesse dorée*," having shed that decoration of cotton fluff with which they are so profusely bedecked by day, can then promenade to their hearts' content, and air their small talk with loud voice to their fair and elegantly dressed companions with an amount of mutual complacency and self-satisfaction which must be witnessed ere it can be fully appreciated. That the majority were ineffably bored by the performance of Mendelssohn's sublime work was but too apparent, and that the performance itself was by no means beyond criticism I am free to admit; the latter circumstance paining me somewhat, as *St Paul* has peculiar claims upon Liverpool, where it was first presented to an English audience, under the direction of Sir George Smart, at the Festival of 1836—the year of its production at the Düsseldorf Festival on the 22nd of May. Band and chorus both showed marks of insufficient rehearsal (Sir Julius Benedict cannot unfortunately be at Liverpool in *perpetuum*), and even the principals were not altogether faultless; Mdme Edith Wynne's voice, either through fatigue or indisposition, showing a decided tendency to that bane of modern singers, the "*vibrato*;" while Herr Henschel, although not deficient in energy and dramatic power, lacked refinement in his singing. Mr Vernon Rigby was the

tenor; and to Mdme Enriquez fell the warmest (where all was cold) applause for her rendering of that lovely air, "But the Lord is mindful of His own," clearly forerunner of "Oh rest in the Lord" in Mendelssohn's second and greatest oratorio.

It has already been recorded in your columns that the Prince of Wales Theatre has scored a decided success with *The Sorcerer*—so decided, indeed, that had the arrangements permitted an extension of the three weeks into six, I think it would have answered the purpose of all concerned, as not only was the theatre crowded nightly, but I am told that upon some occasions money was actually refused at the doors. The production of this the latest combination of Messrs W. S. Gilbert and Sullivan was supplemented by their earlier united effort, *Trial by Jury*, received, as it always is, with unqualified applause and laughter to match. After the buffoneries and indecencies of much of the modern school of French comic opera, it is refreshing to be able to enjoy a hearty laugh at a performance to which one may take one's wife or daughter without fear of one's sense of propriety being outraged. DRINKWATER HARD.

Songs of the Cities.—No. 3.

PALMYRA.*

A ROMANCE.

I.

Sad city of the silent place!
Queen of the dreary wilderness!
No voice of life, no passing sound,
Disturbs thy dreadful calm around,
Save the wild desert-dwellers' roar,
Which tells the reign of man is o'er,
Or winds that thro' thy portals sigh,
Upon their night-course flitting by.

II.

Th' eternal ruins frowning stand,
Like giant sceptres o'er the land,
Or o'er the dead, like mourners hang,
Beat down by speechless sorrow's pang;
Where time and space and loneliness
All o'er the sadden'd spirit press;
Around in leaden slumbers lie
The dead waters of infinity,
Where not a gentle hill doth swell,
And not a hermit shrub doth dwell,
And where the song of wand'ring flood
Ne'er voic'd the fearful solitude!

III.

How sweetly sad our pensive tears
Flow o'er each broken arch that rears
Its grey head thro' the mist of years;
But where are now the dreams of fame,
The promise of a deathless name?
Alas! that deep delusion's gone,
And all, except the mould'ring stone,
The wealth that deck'd the victor's
hair,
Hath, like his glory, wither'd there,
While Time's immortal glories twine,
O'er desolation's mournful shrine,
Like youths embrace around decline.

* *Palmyra*, the capital of *Palmyrene*, a country on the Eastern boundaries of Syria, now called *Thackair*, or *Thudna*. It is now in ruins, and the splendour and magnificence of its porticos, temples, and palaces are now frequently examined by the curious and learned.—*Plin.*, VI., c. 26 and 30.

WELLINGTON GUERNSEY.

IV.

O'er Beauty's dark and desert bed
Ages of darkness deep have fled,
And in the domes where once she
smil'd
The whisp'ring weeds are waving wild.
The prince's court is jackal's lair;
He peeps through Time's cold windows
there;

Broken the harp, and all unstrung;
Perish'd the strain the minstrel sung;
And names and deeds alike are lost,
Alike are swallow'd up in dust!
The moss of ages is their pall,
And dull oblivion hides them all.

V.

Yet there though now no mortal eye
Looks forth upon the earth and sky;
The evening steals out as mild,
Above the lone and mighty wild,
As when young lovers hail'd his light
Fair in the dark-blue fields of night:
And dew as gently gem the ground
As when a garden smil'd around.

VI.

Go, read thy fate, thou thing of clay,
In wrecks of ages roll'd away:
Read it in this dread book of doom,
A city crumb'd to a tomb,
Where the lone memories of the past
Shed deeper sadness o'er the waste;
Where Melancholy breathes her spell,
And chronicles of ruin dwell!

MUNICH.—The first performance of Wagner's *Siegfried* is fixed for the 21st inst. On account of the necessary preparations, *Die Götterdämmerung* will not come before autumn.

FRANKFORT-ON-THE-MAINE.—Professor Julius Stockhausen has been offered a prominent post in the Conservatory about to be established here. In return for some twenty lessons a week he would receive a salary of 15,000 marks a year.

DELFT.—A two-day's Musical Festival will be celebrated in July, on the occasion of the 30th anniversary of the Student-Corps. For the first day, Haydn's *Seasons* is announced; for the second, Ferdinand Hiller's *Loreley* and Niels Gade's *Frühlingsbotschaft*. The Festival will be under the direction of Mynheer J. C. Boers.

DEATH OF MR C. J. BOND.

We are much pained to announce the sudden death, on Monday last, of Mr C. J. Bond, the borough organist, for thirty-six years organist of Trinity Church, and seven years of St Patrick's. His loss will be much felt by his countless friends, and as a public celebrity no one was better known among us. Up to his death almost he retained his charming geniality. For several weeks he had manifested intense interest in the erection and completion of a large concert-room at the rear of his residence in Montpelier Road, and it is feared that his death is traceable to cold taken during his presence in the building. He complained of "a chill," and was persuaded by his family to rest and refresh his health; but continuing poorly, he had medical advice, and took to his bed. No serious consequences were apprehended; in his illness he was very happy, and on Monday partook of his meals with great relish, showing signs of a restoration to his former self. Towards evening, however, he suffered great pain, and Mr Hodgson was immediately summoned, and prescribed for him, but without avail. The action of his heart ceased, and was the cause of his death. In his youth Mr Bond was a pupil of Attwood, and a chorister at St Paul's Cathedral. He was contemporary with Sir John Goss, the late Dr S. S. Wesley, Edward Sturgess, of the Foundling Hospital, Edward Land, Handel Gear, and, in fact, all the great men of his time, and held in high esteem by them. He settled at Brighton in 1829, and from that time up to his death was looked up to as one of our highest authorities in music. In 1850 *Elijah* was introduced to the provinces by Mr Bond, who, at great expense and loss, presented it in Brighton—Herr Formes, Mr Lockey, Miss Dolby, and Mrs Bond, being the soloists. It was a great event for our town, and was given with a beauty and power remembered to this day by those present. Mr Bond was a member of the Board of Commissioners, are the Corporation was *de facto*, and in his capacity was very useful and potent. It was, too, his especial honour to play in the company at the Dome, and contribute selections, when the Princess Louise opened the School of Art, during Mr Charles Lamb's mayoralty. He was a sound musician, and a gentleman, and as an organist unsurpassed amongst us. Affectionately fond of the organ, and of a very sympathetic temperament, he revelled in the melodies that responded to his playing, and had so much poetry in his nature. Always kind hearted, good natured, genial, and considerate, "a fund of entertainment" was the reward of his companionship. He had a lofty mind, was a generous critic of men, and a ready volunteer for charity's sake. His home was the seat of happiness. His countenance was ever abundant with smiles and good temper; his nature genuine, and his life a career of strict probity. He had passed the allotted span, and was so method-like in his living that we feel correct in ascribing his death to an accident of health, as up to the moment of his feeling "chill" he was in excellent strength and spirits. The burial took place on Saturday, at three, in the Hove Churchyard.—*Brighton Daily Post*, March 28.

THE FERRYMAN.*

(For Music.)

Nigh two score years have pass'd away	When I was young I fondly lov'd,
Since first the oar I plied;	And had a bonny bride,
To young and old the country round	But since my darling I have mourn'd
I'm known both far and wide.	My boat has been my pride;
The bridge that stretch'd across the	I love her as I love my life,
Has crumbled to decay, [stream	My ferry, trim and true!
For since my ferry I employ'd,	I love to feel her speeding fast
None car'd to pass that way.	Across the waters blue!
From shore unto shore	From shore unto shore
I ferry them o'er,	I ferry them o'er,
And cheer them with many a song;	And cheer them with many a song;
Where the river is wide,	Where the river is wide,
And fierce flows the tide,	And fierce flows the tide,
I row them in safety along.	I row them in safety along.

I'm getting old, but naught care I
While I can pull my oar
To help a brother, 'gainst the tide,
In safety to the shore.
And while I'm on the stream of life,
I'll strive with heart and hand
To steer my ferry straight and true,
And reach the happy land.

From shore unto shore, &c.

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LEWIS NOVRA.

The Italian operatic season at Moscow has resulted in a deficit of 200,000 roubles.

CONCERT.

MR ERNEST DURHAM gave his second pianoforte recital on Wednesday afternoon. The following is the programme:—

Prelude and Fugue, and Minuet and Gavotte (Bach); Rondo (Mozart); Air, with Variations (Handel); Study (Scriabin); Sonata, in C sharp minor, Op. 27, No. 2, "Moonlight" (Beethoven); Nocturne (Field); Berceuse (Chopin); Study (Bennett); Novelette, in D, Op. 21, No. 4 (Schumann); Andante and Rondo Capriccioso, Op. 14 (Mendelssohn); Caprice, Op. 95, "La Polka de la Reine,"—by request—(Raff); Valse, in B flat, from Op. 14 (Durham); Hungarian Airs (Liszt).

The third pianoforte recital of the series is announced for Wednesday afternoon, April 17.

THE THREE YEARS' SYSTEM.

A decision has been given by the Judge of the Sheffield County Court of a nature calculated to excite the utmost disquietude in the minds of those dealers in pianofortes and harmoniums who dispose of their instruments on what is known as the "three years' system." Last August the landlord of a tavern in West Street, Sheffield, hired a piano from a well-known firm of manufacturers, on the usual understanding that if the periodical payments were punctually made the piano was to become, at the expiration of three years, his own property. He was to pay fifteen pounds a year in equal monthly instalments, and on commencing his tenure of the piano he undertook not to remove the instrument from his premises without the permission of the manufacturers, who, it was covenanted between the parties, were to be entitled to enter and retake possession of their chattel should the publican get into difficulties. Into very serious difficulties he speedily got; for he paid the first and only instalment in August, and in December he filed a petition for the liquidation of his affairs. The manufacturers demanded their piano, but were advised to allow it to remain on the publican's premises until a trustee to the estate had been appointed. They, nevertheless, seized their piano, and retained possession of it, and an action was brought in the county court to compel them to restore the instrument to the representatives of the publican's creditors. The county court Judge, who appeared wholly to ignore the great development in the "new hire system" which has taken place within recent years, said it appeared to him that the agreement between the pianoforte makers and the publican was one the basis of which was to deal with the instrument so that it should never be available for the payment of the creditors of the debtor. "Never" was obviously an expression at variance with the state of the case; since if the publican had paid up his instalments regularly the piano would have been at the end of the three years his own property, and available for the benefit of his creditors. The Judge went on to say that the agreement had evidently been framed for the purpose of evading the bankruptcy law, and he accordingly ordered the piano to be given up to the trustee of the liquidating publican, and allowed costs against the defendant. It is not impossible that quite another decision might be given in an analogous case by other county court Judges in other parts of the kingdom; and the legal point involved is one of such nicety and such importance that it certainly merits argument in a superior court.—*Daily Telegraph*, April 2.

WAIFS.

M. Eugène Gautier, a well-known Parisian musical composer and critic, Professor of Harmony and Musical History at the Conservatory, died on Monday.

Gounod's *Cinq-Mars* achieved only a *succès d'estime* at Antwerp.

Mr F. W. Partridge is appointed organist to Beckenham Church.

Mad. Christine Nilsson and M. Faure are engaged to appear at Pesth.

Dr Hans von Bulow played at a concert in Hamburg on the 15th ult.

The Pappenheim-Adams Opera Company in New York has not been very successful.

Gilmore's Orchestra will be heard in Germany before proceeding to the Paris Exhibition.

A *Stabat Mater* by Th. Gouvy was given at the first concert of the Cursaal, Wiesbaden.

Mr W. H. Holmes has been invited to play his new pianoforte concerto at Cambridge.

Herr Betz, of Berlin, commences an engagement in Stockholm at the end of the present month.

A new ballet, *La Stella di Granata*, by Sig. Marzagora, has been produced at the Teatro Apollo, Rome.

Herr Bernhard Hopffer's *Pharao* was recently performed by the Association for Church Music in Dortmund.

There is a probability of Mad. Annette Essipoff's visiting London this season. (Very small, we fear.—D. B.)

Professor Edouard Franck has resigned the professorship he held for many years in Stern's Conservatory, Berlin.

Marschner's *Hans Heiling* has been performed at the Ducal Theatre, Dessau, after an interval of thirty years.

The Prince of Wales has purchased the autographs of several compositions written by Cherubini, when only fourteen.

The theatre of Sinalunga (Italy) will in future be called the Teatro Ciro Pinsuti, in honour of the composer of that name.

Herr Edouard Lortzing, formerly manager of the Thalia Theatre, Berlin, and nephew of the composer, died a short time since in that capital.

The dowager Princess of Lesignano (formerly Rosina Stoltz, the celebrated singer) has married M. Manuel Godoy de Bassano, son of the famous Prince of Peace.

The Duke of Saxe-Coburg has created M. François Schwab, composer and musical contributor to the *Journal d'Alsace*, Knight of the Ducal-House-Order.

Mr Henry Leslie has made arrangements for his choir to visit Paris, in July, and to give a series of choral concerts in the Exhibition building.

Mme Montaigne gave a concert on Thursday at Cumberland Place. The executants were all pupils of the accomplished lady, who is a daughter of Mr W. H. Holmes.

Messrs Tinsley Brothers have just published an "essay" on Singing, by Frederic Penna, to the excellence and usefulness of which the Right Hon. W. E. Gladstone has borne his valuable testimony.

The King of Spain has bestowed upon Signor Bevignani the order of "Chevalier de Charles 3rd," as a recognition of the march composed especially for His Majesty's wedding by Signor Bevignani.

A new trio for pianoforte, violin, and violoncello, by Mr G. W. Hammond, is announced for performance, by the composer, Mr Henry Holmes, and Herr Lütgen, at the Musical Artists' Society's Concert this evening.

Dr Llewelyn Thomas delivered his first lecture on the "Anatomy and Physiology of the Human Voice in Health and Disease" on Monday last at the Royal Academy of Music. A large number of students and friends were present, and the lecture appeared to give universal satisfaction.

Mr Ernest Durham announces an evening concert for Wednesday next at Steinway Hall, with Misses Anna Williams and Butterworth and Mr Charles Nalder as vocalists; and MM. Hermann Franke, Walter Pettit, and Ernest Durham as instrumentalists; Sir Julius Benedict and Mr Henry Durham officiating as conductors.

At the Lyceum Theatre on Wednesday Mr John Hollingshead presided over the annual meeting of the subscribers to the Royal General Theatrical Fund, Mr Murray, Mr W. Rignold, Mr A. Saville, Mr Paynter, Mr C. H. Stephenson, Mr E. F. Edgar, and other members of the theatrical profession being present. The financial statement for the year ending on the 31st of last month was of a very satisfactory nature, an increase of £541 having been added to the capital in the hands of the committee, to which body Messrs Chatterton, Maclean, Howe, Ledger, Swanborough, and Thompson were re-elected. It was announced that Mr Toole would preside at the annual festival next June.

SHADOW-LIGHT.*

(Impromptu for Music.)

There are days that are folded in light,
There are days that are shadow'd and drear;
Just a few we would thrust from our
And a few we hold only too dear.
O bright days, with Love's sun for thy crown,
Would your fair golden beams had
Or O would, since their splendours have flown,
That I all their brief bliss could forget!

Yet no! I am wrong, for no other
Newer joy to my heart could atone
For loss of those words from my lover—
"My own! yes, for ever my own!"
Tho' but memories those passion-words now,
With their breath all my pulses are
As the gleams from the dead day's white brow
Pour their light thro' the shadows of

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CONTENTS.

No.		
1.	EVER TRUE	J. L. Hatton.
2.	IN SUMMER TIME	"
3.	OF A' THE AIRS THE WIND CAN BLOW	"
4.	BALLAD OF THE WEAVER	J. Barnby.
5.	SUMMER DAYS ARE COMING	Elizabeth Stirling.
6.	THE SMILE	W. C. Filby.
7.	CHILDREN'S CHEERS	"
8.	THE MICE IN COUNCIL	Schumann.
9.	THE HAPPY PEASANTS	Beethoven.
10.	THOSE EVENING BELLS	Mendelssohn.
11.	FAREWELL TO THE FOREST	"
12.	ON THE SEA	"
13.	MOURN NOT	"
14.	TO THEE, OUR GOD, WE CALL (Prayer in Moise)	Rossini.
15.	WE ARE SINGERS (Carnovale)	"
16.	WHEN DAYLIGHT'S GOING	Bellini.
17.	GALLANT HEARTS	"
18.	BRIDAL CHORUS	Wagner.
19.	SEE THE CONQUERING HERO COMES	Handel.
20.	NOW TRAMP O'ER MOSS AND FELL	Sir H. R. Bishop.
21.	WHERE ART THOU, BEAM OF LIGHT!	"
22.	CALM BE THY SLUMBERS!	"
23.	HAIL TO THE CHIEF	"
24.	COME O'ER THE BROOK	"
25.	LIVE HENRI QUATRE!	"
26.	HERE IN COOL GROT	Earl of Mornington.
27.	SINCE FIRST I SAW YOUR FACE	Thomas Ford.
28.	AWAKE! ÆOLIAN LYRE	J. Danby.
29.	FROM OBERON, IN FAIRY LAND	R. J. S. Stevens.
30.	YE SPOTTED SNAKES!	"
31.	HARK! THE LARK	Dr. Cooke.
32.	MY NATIVE LAND	W. H. Birch.
33.	AULD LANG SYNE	"
34.	MY LOVE IS LIKE THE RED, RED ROSE	"
35.	SCOTS WHA HAE W' WALLACE BLED	"
36.	HOME, SWEET HOME	Sir H. R. Bishop.
37.	ISLE OF BEAUTY, FARE-THEE-WELL	C. S. Whitmore.
38.	CHERRY RIPE	C. E. Horn.
39.	FORTH TO THE BATTLE	"
40.	THE MEN OF HARLECH	"

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